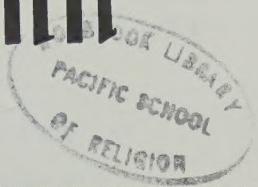


The hymn

January 1975-78



Lord God of Wisdom, God of Power

Lord God of Wisdom, God of Power,
We need You at this very hour
When man, in folly, takes Your Might
And seeks to overturn the Right.
Help us, with never-vanquished youth,
Pursue each face and form of Truth.

Let not a new morality
Now blind our eyes that they not see
Some ancient virtues well may be
The very Truths which set us free;
Not just what's said by 'them of old,'
But what is True, however bold!

Still not alone for us we ask
Imparted Guidance for our task,
But that you'd lead who follow yet
That they may walk within Your step.
Let be the humanizing test:
What serves the other's true needs best?

Each situation where we're thrust
Calls forth new elements of Trust;
As "time makes ancient good uncouth,"
We need new values for our Truth
We dare confront, commune, confide
With You, Strong Counselor and Guide.

—DAVID A. ROBB
Canton, Georgia

Hymnic Anniversaries in 1975

V.26-29
1975-78

- 1225—Thomas Aquinas born
- 1500—Matthaus Greiter born
- 1525—*Strassburger Kirchenamt* published
- 1525—Giovanni P. de Palenstrani born
- 1625—Johann R. Ahle born
- 1625—*As Hymnodus Sacer* published
- 1625—Adrianua Valierus born
- 1650—*Scottish Psalter* published
- 1650—Georg Christoph Strattner born
- 1700—Nicolaus von Zinzendorf born
- 1725—John Newton born
- 1750—Francois de La Feillee born
- 1750—George Heath born
- 1750—John Morison born
- 1775—William Crotch born
- 1775—Bourne H. Draper born
- 1800—John Goss born
- 1800—Henry K. Oliver born
- 1800—Matthew Bridges born
- 1800—John R. Wreford born
- 1825—Robert P. Stewart born
- 1825—John Wyse born
- 1825—Frederick A. G. Ouseley born
- 1825—Joseph E. Sweetser born
- 1825—Edward H. Bickersteth born
- 1825—William Whiting born
- 1825—Edward Wm. Eddis born
- 1825—Adelaide A. Procter born
- 1825—Henry Percy Smith born
- 1825—William H. Walter born
- 1825—Alonzo J. Abbey born
- 1850—Ludwig Bonvin born
- 1850—August Wiltberger born
- 1850—Frank Mason North born
- 1850—James P. Harding born
- 1850—Louisa M. P. Stead born
- 1850—Daniel P. Towner born
- 1850—*Cantica Laudis* published
- 1850—Arthur H. Mann born
- 1850—*The Parish Choir* published
- 1875—George W. Briggs born

The Hymn

Published by the Hymn Society of America, New York

Volume 26

JANUARY 1975

Number 1

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WILLIAM WATKINS REID

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THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$7.50 yearly (accredited student members, \$4.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) 71verside 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

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from page 2

- 1875—Lily Rendle born
1875—Martin Shaw born
1875—John J. Moment born

Hymns on Aging and the Later Years

The Hymn Society of America, in cooperation with the Church Relations Department of the National Retired Teachers Association and the American Association of Retired Persons is engaged in a search for new hymns which celebrate the later years of life and the meaning of aging.

Numerous hymns point to the challenges and opportunities of youth, but few point to the aging except in terms of the close of day and the transitoriness of life. Only occasionally does a hymn even mention the concerns of the aging:

“When I’m growing old and feeble, stand by me;
When I’m growing old and feeble, stand by me;
When my life becomes a burden
And I’m nearing chilly Jordan . . . stand by me.”

There are problems faced by many during the years of retirement. Older persons often face loneliness and financial hardship. Many do not feel wanted or needed; physical strength declines.

Yet, there are also opportunities shared by many retired persons. There is often more time for travel, for church and community involvement, for family, for hobbies. Life is rich because of wisdom and insights gained through years of experience. Availability of medical care and retirement villages give to many retired persons hope for a number of years of meaningful living. Many of today’s older persons are discovering the challenges and opportunities which come not only to bright youth, but also to snow-crowned age. In the aspirations of today’s older persons, we find the fulfillment of the ancient prophecy, “Your old men (and women, too!) shall dream dreams.”

The number of retired persons increases each day, and they are becoming an increasingly important segment of our society. No longer can they be shunted off to the back room and forgotten. Their *joys* and *dreams*, their *needs* and *concerns*, their *wisdom* and *contributions* we seek to recognize in this search for hymns which reflect this area of concern of the Judeo-Christian faith.

Basically, a hymn is addressed to God; it is a prayer—praise, thanksgiving, appeal, hope, trust: all of these are in the true hymns of

the elderly as well as in those of youth. Such hymn-prayers may well seek to "accent the positive" of joy as well as the negatives of burdens.

Specifications

1. Hymns should be ecumenical in scope and suitable for use not only in Protestant and Roman Catholic churches, but also in Jewish congregations.
2. The primary interest of this project is in the words of the new hymns. They should be written in well-known meters found in standard church hymnals. (If the author so desires, a new tune may be submitted with the new text; the judges may *later* accept such tune, choose an existing tune, or ask composers for a suitable new tune.)
3. "New" means that a text submitted has not been previously published, or used in a public occasion other than a church service.
4. More than one hymn may be submitted by an author.
5. Since the Hymn Society of America cannot promise to return manuscripts submitted, authors should keep copies of their hymns.
6. The Hymn Society of America will copyright hymns of tunes accepted for publication (to protect the author's text from modification without permission), but permission to quote or publish will be given, without fee, to hymnal and church/synagogue editors upon their written request.
7. The new hymns should be sent to the Hymn Society of America, Room 242, 475 Riverside Drive, New York, N. Y. 10027, not later than May 31, 1975.
8. A panel of competent judges will be named by the Hymn Society of America to appraise all texts submitted.
9. Texts of the hymns found acceptable will be published by the Hymn Society of America and made available to composers of tunes, to magazine and hymnal editors, etc.

God of the Marching Centuries

Tune: "Gaines"

Words by Rev. D. P. McGeachy, D.D.

Music by C. W. Dieckmann

1. God of the march-ing cen - tu-ries, Lord of the pass-ing years,
 2. Thou art the strength of all the past; teach us to mark it well;
 3. Thank - ful - ly now we cour - age take, hum - bly we pledge our all,
 4. God of the march-ing cen - tu-ries, Lord of the pass-ing years,

Lead - ing a peo - ple's vic - to - ries, shar - ing a peo - ple's tears,—
 Ours is the hap - py lot of those who in Thy shad - ow dwell.
 If we may serv - ice find with Thee, if we may hear Thy call;
 Lead - ing a peo - ple's vic - to - ries, shar - ing a peo - ple's tears,—

Seal us as now we wor - ship Thee, here on this mo-ment's height;
 Teach us to com - pre-hend with saints, how Thou dost lead Thine own,
 Here where we see our broth-er's need, here where he must not die,—
 Seal us as now we wor - ship Thee, here on this mo-ment's height;

Star of the way our fa - thers found, be still our guid - ing Light.
 Till, thro' the gates of gold - en grace, we meet be - fore Thy throne.
 There we shall find Thy fel - low - ship and will not pass Thee by.
 Star of the way our fa - thers found, be still our guid - ing Light.

Written for the Centennial of Decatur Presbyterian Church in 1925. Words were written by Dr. D. P. McGeachy, Pastor of the Church and a trustee of Agnes Scott College. The music was written by C. W. Dieckmann, F.A.G.O.; a member of the Church and Head of the Music Department at the College. The tune "Gaines" was in honor of Dr. F. H. Gaines, former pastor of the Church, and the first President of the College.

—Copyright 1958 by Decatur Presbyterian Church

Hymns: Making the Irrelevant Relevant Through Ecology

STEPHEN STEPHAN

WE PLOW the fields and scatter the good seed on the land . . ." A good endeavor but few Methodists and other Protestants singing this hymn are plowing fields. The Methodists are overwhelmingly city people and this is true of other major denominations, including the Roman Catholic Church. However, the hymns in their hymnals that have environmental reference are mainly rural. These hymns are replete with rural thought forms and imagery. This irrelevance can be made relevant through the message of ecology, a message that has religious significance.

Rurally Oriented Hymns Predominate

A content analysis in the denotations and connotations of the words and phrases in the verses in *The Methodist Hymnal*, adopted by the General Conference in 1964, shows that the hymns with environmental reference are overwhelmingly rural. The rural include 66 hymns with such references, urban included only 6 hymns.

The total number of hymns in the hymnal is 552. Only one new urban hymn, not found in the old hymnal adopted in 1939, is in the 1964 hymnal. There appropriately enough is one on aviation, "Lord, Guard and Guide the Men Who Fly." In the topical index to the *Methodist Hymnal* rural life is included, but not urban or city life.

Somewhat the same results are found in examining *The Hymnbook* (1955) of the "Southern" Presbyterian and the "Northern," United Presbyterian churches. Many Presbyterian churches still use *The Hymnbook* though recently a new and more contemporaneous hymnal, *The Worshipbook* has been published. In *Hymns for the Celebration of Life* (1964) used by many of the Unitarian churches, the rural emphasis is more pronounced than in the Presbyterian hymnal, also there are more hymns with urban references. Natural theology is more evident in Unitarian worship.

Apparently, the more fundamentalist and "old timey" the hymn

The author of this article is professor emeritus in the Department of Sociology, of the University of Arkansas. It is reprinted by permission from the Arkansas Methodist, Little Rock, Arkansas.

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books are, the more rural is the imagery and the thought forms of the hymns. A cursory analysis of the hymns in *Tabernacle No. 5* shows strong rural emphasis. *Our Favorite Songs* published by the Gospel Singing Jubilee (Nashville singing program on CBS, Sunday morning over many stations) has strong rural emphasis.

There is one hymn, referred to as a "song" and the hymn book as a "song book," that laments the passing of the old country church. "Oh they tore the old country church down; Built a big new church way up town . . . O, I long just once more to enter the door of that humble little place in the dell; Where the Spirit once fell and God saved my soul from hell, In that little country church over there."

Many of those touched by the fundamentalist evangelistic message are rural in background though working and living in the city. Many have the feeling of loneliness and alienation that the hymns may assuage; they get an emotional message from the congregate singing of these hymns.

The environmental setting of man has changed. Only 5 per cent of the people of America lived on farms in 1970, 73 per cent lived in urban centers. Two-thirds of the population lived in metropolitan areas in 1970. Most of the growth by far in the 1950's and 1960's has been in the metropolitan areas and most of this has been in the suburbs and satellite cities.

One reason for emphasis on rural themes may be the rural bias against city and urban life, wittingly or unwittingly, of the members of the committees which made the selection for the hymnal. Rural is associated with "the good life." The city is the source of the bad: sin, vice, poverty, crime, and more recent ills of pollution, noise, waste, and ugliness. Of course, some of this is true.

The church must motivate men to make city life more congenial to man, beneficial and adapted to man, where man can live the good and abundant life in all its dimensions.

The irrelevance of the hymns could be changed into relevance by including "the ecological message" in the teaching of the church. The mass media has made man more conscious and concerned with disturbing the relation between man and his environment, an environment of organisms and plant life, of which he is a part. The rural words and phrases in this context may be made more meaningful, but not so much in terms of agricultural and pastoral or farmer and husbandman, as important as these are.

Meaningful to modern man would be the God-given resources of earth, sky, water, the wonder and beauty of hill and dale not desecrated by man. Meaningful is the need to minimize the waste of resources,

especially the non-renewable; to practice intelligent conservation and intelligent use. The imagery of rural in the hymns could be translated into ecological significance.

Too many have casually looked upon hymns as "music in the church;" we need to re-emphasize the poetic messages of the hymns in re-enforcing the teaching ministry of the church and the extension of the message of the sermon in song.

We have belatedly awakened to the fact that we live on what the economist, Kenneth Boulding, has so aptly called, the Spaceship Earth. In this spaceship sustained life depends on the support capability of the spaceship. Whether or not we will squander our resources, our God-given heritage, and make ugly the beauty of the earth depends on our concern for the quality of life.

Particularly, is this true of America, so rich compared to other nations in resources, wealth, and income (6 per cent of the world's population, 44 per cent of the world's motor vehicle registrations in 1970; 33 per cent of the world's electrical energy was produced in the U.S. in 1971).

There is a theology in ecology. "The Lord God took man and placed him in the garden of Eden to dress it and keep it" (Genesis 2:15). Man was charged with being a good steward, for "to dress it and keep it" means to take care of the land and be concerned with what happens to it. As Rene Dubos, famous microbiologist of Rockefeller University says, "there are sacred relationships that link mankind to all physical and living attributes of the earth." Dubos believes that "we shall not be able to solve the ecological crisis until we recapture some kind of spiritual relationship between man and his environment."

Why not some hymns for urbanites?

Where are the modern hymn writers? There are few represented in contemporary hymnals of the major denominations. To be sure, there are great hymns of the church, a rich heritage, which should be and are in hymnals. But for hymns with environmental reference we need verses relevant to modern urban man. Modern man, however, can find some relevance even in the rural thought forms and imagery of the rural-based hymns through the message of their ecological significance.

*"Deck the Hall"**

(*Its Welsh Folk Tune and Authentic English Text*)

BYRON E. UNDERWOOD, PH.D.

[Part II]

IN 1822 John Parry (Bardd Alaw) published *A Selection of Welsh Melodies* with symphonies and accompaniments, by John Parry, and characteristic words by Mrs. Hemens; London [1822].

NOS GALAN appeared on p. 55-58 and the three eight-line stanzas of a text by Felicia Dorothea (Browne) Hemans (1793-1835) on p. 55-57. The first stanza ran,

Light the hills till heav'n is glowing
As with some red meteor's rays!
Winds of night, though rudely blowing,
Shall but fan the beacon blaze.
Light the hills till flames are streaming
From Yr Wyddfa's¹ eagle steep
To the waves round Mona² gleaming
Where the Roman track'd the deep!

Bardd Alaw's 1822 variant of NOS GALAN is identical with his 1810 variant save that the 11th and 12th measures are different both in notes and phrasing. These run:

From Yr Wydd - fa's ea - gle steep.

This 1822 variant of Bardd Alaw with the 11th and 12th measures as above appeared in 1858 under its name of NOS GALAN, but im-

¹ *Yr Wyddfa* is the Welsh name for Snowdon, the highest point in Wales. Lighting beacon fires on New Year's Eve was an ancient Welsh custom.

² *Mona* is the ancient name of an island in Northwest Wales, now known as Anglesey.

* This article is a continuation of the article by Dr. Underwood on pages 109-114 in the October 1974 issue of *The Hymn*. The editor regrets the error in titling that article—an error for which the editor—and not Dr. Underwood—is personally responsible. The proper title is above: "Deck the Hall."—W.W.R.

poverished by the replacement of the last five notes C B flat I A G F by A G I F E F, thus repeating the third time the ending of the first *Fa la la*.

It is found on p. 8-9 of *Six Welsh Melodies Adapted to English Words* and arranged for the voice and piano forte by J. R. Thomas; New York, c 1858.

John Rogers Thomas (1829-1896), a onetime popular songwriter was a native of Monmouthshire (bordering on S. E. Wales) who spent his later years in the United States.

His arrangement of NOS GALAN was set to a text of his, "The Cambrian Exile," of three eight-line stanzas, of which the first stanza began,

Far from thee, my native Wallia,
Wand'ring on a foreign shore,

Oft my heart in silent sorrow
Asketh shall I see thee more.

In 1907 a variant appeared that resembles Parry's 1822 variant, but the phrasing in the 11th and 12th measures is different and there is no B natural. It was arranged for unison singing by Peter Lewis and is found on p. 110-111 of the *Gem Selection Songs of Wales*, edited by A. W. Tomlyn, Mus. Bac., and D[avid] Emlyn Evans [1843-1913]; 4th edition, Edinburgh [, 1907].

The lateness of the publication, however, precludes any definite conclusion as to the relationship of the two variants.

The four-stanza text is another of Mrs. Annie (Mac. Vicar) Grant's poems. Its first stanza begins,

Sing a sweet melodious measure.
Fa la la la la la la la la.

Home's a theme replete with pleasure.
Fa la la la la la la la la.

This English text is accompanied by a Welsh text.

In 1825 "NOS GALAN—New Year's Eve" appeared, arranged in three-part harmony and followed by seven different variations on p. 159-160 of *The Musical and Poetical Relicks of the Welsh Bards*: preserved by tradition, and authentic manuscripts, from very remote antiquity; and never before published; . . . by Edward Jones [1752-1824], Bard to the King. The fourth edition, with additions. The first volume . . . London, 1825. Edward Jones's bardic title was "Bardd y brenin."

N. B. NOS GALAN is not in the 1784 edition of volume I. A brief text in Welsh and one in English accompanied the tune.

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The English text began,

Oh! how soft my Fair One's bosom!

Fal la lal la lal la lal la lal la.

Oh! how sweet the grove in blossom!

Fal la lal la lal la lal la lal la.

In 1862 NOS GALAN appeared as no. 15, p. 139-143 (single voice) and p. 144-146 (four voices) in vol. II of *Welsh Melodies, with Welsh and English Poetry* by Talhaiarn and Thomas Oliphant. Arranged for one voice, and also harmonized for four voices, with accompaniment for Harp or Pianoforte, by John Thomas (Pencerdd Gwalia), Harpist to Her Majesty the Queen; Professor at the Royal Academy of Music; Conductor of the London Welsh Choral Union; . . . Vols I-IV [, 1862, 1862, 1870 & 1874].

This variant of NOS GALAN was essentially Bardd Alaw's variant of 1810, save that the 11th and 12th measures run:

Fa la la la la la la la la!

It was arranged by John Thomas (1826-1913) both for one voice and for four voices.

The Welsh text of three four-line stanzas was written by John Jones (Talhaiarn) (1810-1869).

The English text was by Thomas Oliphant (1799-1873), a former President of the Madrigal Society, who was not only a composer, but also set English texts to a considerable number of Italian madrigals, in some cases translating and in others composing the English text himself.

Oliphant's original text ran:

1. Deck the hall with boughs of holly,
Fa la la la la la la la!

'Tis the season to be jolly:

Fa la la la la la la la!

Fill the mead-cup, drain the barrel,

Fa la la la la la la la!

Troule¹ the ancient Christmas carol.

Fa la la la la la la la!

2. See the flowing bowl before us,
Fa la la la la la la la!

Strike the harp, and join in chorus:
Fa la la la la la la la!

Follow me in merry measure,
Fa la la la la la la la!

While I sing of beauty's treasure.
Fa la la la la la la la!

3. Fast away the old year passes,
Fa la la la la la la la!
- Hail the new, ye lads and lasses:
Fa la la la la la la la!
- Laughing, quaffing all together,
Fa la la la la la la la!
- Heedless of the wind and weather.
Fa la la la la la la la!

Oliphant's frankly convivial language must have offended some Puritanical Victorian; so it is not surprising that Oliphant's text was revised in the much tamer language that we often encounter today.

I have not as yet ascertained whether this revision took place in Great Britain or in the United States. I suspect it to be the work of John Piersol McCaskey (1837-1935).

The earliest American publication of this altered text, together with an altered form of the melody of NOS GALAN as reproduced in 1810 by Bardd Alaw, was by McCaskey. It will be found on p. 120 of Part I (1881) of the *Franklin Square Collection. Songs and Hymns for Schools and Homes, Nursery and Fireside. Selected by J. P. McCaskey. . . . Parts I-VIII*, New York: Harper & Brothers, Franklin Square, 1881-1891.

While McCaskey's arrangement agrees considerably with the Bardd Alaw variant, NOS GALAN was here deliberately mutilated by the omission of the interesting 11th and 12th measures (*Fa la la's*) while the ending was altered to the stuttering

Fa la la la la la la la la!

Although this ending is often found in modern American reproductions of NOS GALAN, it is not supported by any of the older

³ *Troule* is a XVIth and XVIIth century spelling of *troll*, which is here used in the sense of singing something in the manner of a round or catch, or of caroling merrily.

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variants that I have been able to examine. It may well be due to McCaskey, who did not boggle at actually mutilating the tune.

The alterations of Oliphant's text may also be due to McCaskey, as I have not yet found any source prior to 1881 that exhibits them.

McCaskey's only attribution is "Welsh Air." He repeated the same mutilation of tune and alteration of the text ten years later as "From the Welsh" on p. 198 of his *Christmas in Song, Sketch, and Story*. Nearly three hundred Christmas Songs, Hymns, and Carols . . . Selected by J. P. McCaskey, . . . ; New York: Harper & Brothers, Franklin Square, 1891.

The alterations in Oliphant's text are as follows:

Stanza 1, line 3: "Don we now our gay apparel"
instead of "Fill the mead-cup, drain the barrel."

Stanza 2, line 1: "See the blazing Yule before us"
instead of "See the flowing bowl before us," a clumsy emendation that could have read: "See the Yule log blaze before us."

Stanza 2, line 4: "While I tell of Christmas treasure."
A rather vapid substitute for "While I tell of beauty's treasure."

I would recommend, no matter which text may be preferred, that the form of NOS GALAN as reproduced in 1810 by John Parry (Bardd Alaw) be used.

On page 110 of *The Hymn* (Vol. 25, No. 4, Oct. 1974) there is a copy of this variant as harmonized for four voices in the key of E flat major by Professor Frank Wells Ramseyer (1905-), now retired from the Department of Music of Wheaton College, Norton, Massachusetts.

Finally, it should be pointed out that a carol covering both Christmas and New Year's Eve is quite legitimate, as Christmastide, "the twelve days of Christmās," includes both.

Music, Worship, and Congregational Involvement

HUGH T. McELRATH

CONGREGATIONAL INVOLVEMENT in public worship is a very old concept in the Christian church. Indeed the church has always recognized the participation of lay persons in worship for, after all, the first Christians were laymen. Initially there were no clergymen. Conversely, taking into account the doctrine of the priesthood of believers, there were no lay persons in the early church. All were priests! In fact, in all probability the term "priest" was applied to the entire Christian community until late in the second century.

This doctrine—the mutual priesthood of all believers—means much more than is commonly supposed. It not only implies the *right* of each worshipper to approach God directly without priestly intermediary but also means that every worshipper has the *duty to act as priest for his fellow worshippers*. The person in the pew has liberty to approach God on his own behalf but he also has responsibility for his fellows' approach to God. He possesses individual freedom before God but in public worship there obtains a mutuality that is even more basic—a corporateness which is of the very *esse* of the community of faith. This conception then is the rationale for the assignment of the action of worship to all the congregation and it therefore poses and answers the problem of congregational involvement.

The Congregational Principle and Music

A clue to the musical outworkings of this congregational principle of mutuality is found in the familiar Ephesian passage:

"Speak to one another in the words of psalms, hymns, and sacred songs: sing hymns and psalms to the Lord, with praise in your hearts. Always give thanks for everything to God the Father, in the name of our Lord Jesus Christ."

—Ephesians 5:19-20 TEV

Here the Apostle Paul seems to be thinking of each individual in the Ephesian gathering ministering as priests to one another through the singing of psalms, hymns, and songs. In a similar passage in Colossians (5:16-17) he speaks of singing as a means of teaching one another in the richness of Christ's message, i.e. the word of God. Each worshipper is thus called upon to listen to another who sings in sharing the word and each worshipper is also called upon to sing

to another who thereby receives Christ's message. As a contemporary thinker has put it, each worshipper becomes simultaneously a target and a rifle for the projectile of the powerful word of God.

What this clearly implies is that the music of worship belongs to the people and not to the clergy, whether that clergy be construed to be the pastor, minister of music, organist, or choir members in their role as official leaders of musical worship.

The Congregational Principle and the Clergy

Functionally, to be sure, there will always be leaders of worship. Under normal circumstances the chief leader will be the pastor (or at least one of the ministers in a multi-minister congregation). Moreover, the musical leadership will be assigned to a minister of music, choir master and/or organist. Theologically, however, these leaders are no more priests than the people, and all together participate in what the others do.

The Christian faith is grounded in a basic conviction that all men stand the same before God. Today there is a growing trend for many church musicians under a sense of divine call to seek and/or accept ordination to the gospel ministry along the same lines as that of pastors and other ministers. But ordination by the church neither guarantees nor prevents greater faith. It neither provides nor necessarily denies deeper insights into the ways and word of God.

However, rather than minimizing or threatening the role of the pastor or the music minister, this concept of mutuality, fully understood and accepted by the congregation, can set these leaders free to serve the congregation in greater ways. The worship leaders' creatureliness and humanity is understood and accepted from the very start both by themselves and the people. Thus delivered from being set up on a pedestal in a special category, they can proceed with the task of worship leadership without defensiveness. By the same token, the lay person who accepts the fact that he is no less a part of the church's ministry because he is not ordained will be less apt to be in any way in competition with the pastor and other ordained ministers, and he will be much more apt to assume a significant role in the total worship ministry of the church.

To work out the implications of this understanding may well be the first step for pastor, music minister, and people in dealing with the problem of congregational inertia and inaction so prevalent in our churches today. Too long too many worshippers have paid mere lip service to this doctrine of priesthood. It may not necessarily be named as such, but straightforward instruction in its truth may be the first order of business in a renewal of congregational involvement.

Given capable leadership and carefully chosen materials, there is little reason why laymen cannot be enlisted in a study of New Testament worship and its implications for today's worship. Worship historically and biblically understood as the people's work can be brought alive in Bible classes, training and study groups, worship retreats, and worship committee meetings. "Instructional" or "commentary" services can be appropriate. For example, as the opening part of a worship service itself, a lay teacher can informally explain to the congregation the rationale for their participation. Furthermore he can interpret the meaning and desired function of the various elements in the worship, and even rehearse the people in their parts when necessary.

Music in Worship as Dialog

In informal conversation, if the term "church music" were thrown out for discussion, what image would be conjured up in one's mind? It would very likely be a composite picture consisting of adult choir/s, youth choir/s, children's choir/s, minister of music, organist, pianist/s, anthems, cantatas, organ preludes and offertories, and possibly hand-bells and orchestral instrumental ensembles. In the usual service of worship all such music may occupy less time than the singing of the congregation. And yet many folk, including church musicians, would have to be prompted to include hymns, gospel songs, and other musical items sung by the congregation in their picture of church music. To address this problem, possibly a reassessment of music's function in the people's worship would be helpful.

The basic functions of music in worship involve the communication of God's word to his people and their response to it. These two functions make the assumption that worship is essentially dialog. In this dialog, initiating with the downward movement of God in revelation and following with the upward movement of man in response, music has functioned principally in the latter movement. Music has served as an aid to or means of man's response to God's word.

A very valid place then for music is found in providing a setting for certain parts of the service which by being sung or played rather than said will evoke a greater and more meaningful response on the part of the worshippers. There *are* certain acts of adoration, thanksgiving, prayer, and affirmation which can often find greater significance in a musical expression than in a spoken one.

In American free church tradition which stems in large measure from Puritan practice and from the thought of John Calvin, the essential stress in worship has lain heavily upon the downward movement of God in his read and preached word. The people assembled

primarily to hear the preacher expound the word of God. In an earlier day even the musical praises, being in the form of strict metrical psalms, were essentially the word of God. The long extempore prayers tended to be didactic and, delivered from the pulpit, were obviously intended to instruct the congregation as much as to express their petition before God. The sermon was central and there was a tendency to regard all other aspects of worship as unessential accoutrements or "preliminaries."

In this conception of worship the response to the word was to be made, not so much in the actual "service" unless it be at the "invitation," but out in actual life. Very little attention was given to worship itself as offering or response. And yet it is important to notice that what little response was made by the people in Calvin's order of worship was in some manner connected with music.

In Calvin's Strasbourg liturgy there were as many as five musical expressions and at least four of them were responses in the dialog of worship:

1. After the confession of sin and the pronouncement of forgiveness, the congregation sang the *Ten Commandments*.
2. After the sermon in response to the proclaimed word, a psalm was sung.
3. In preparation for the service of the table, the creed was sung—an act of affirmation.
4. During the partaking of the elements, psalms were sung—acts of thanksgiving.
5. After the Lord's Supper, the *Nunc Dimitis* was sung in response to the word, shared in communion.

In essence then, even in a service admittedly short on provision for the people's response to the word, that response was made primarily through music. This meant that every piece of music had a liturgical function in what came to be essentially a non-liturgical tradition. Subsequently Isaac Watts came along to break the stranglehold of metrical psalmody and to create truly man-made hymns in order that the congregation's response could be authentically their own in stronger contrast to the word of God. The result is that today in the free informal tradition of prophetic preaching and extempore prayer in public worship, the hymn is often the only set form for congregational response. Hymns have been for free churchmen what the liturgy has been for Anglicans and Lutherans, and, of course, Roman Catholics. Being the nearest approach to stylized worship, the hymn singing then in a real sense constitutes the liturgy. This being

true, the hymn must not fail to fulfill its function: i.e., helping the worshippers to declare its religious experience and to express its faith corporately.

Music's Failure as the People's Response

Since this has been a burden that music all too often has had to bear alone, it has frequently failed in its true function. In the face of a general lack of liturgical interest and not infrequent misunderstandings and suspicions of music *per se* in an essentially Puritan tradition, music has not always been a true response in worship. Rather than being integral to the offering of worship by the people, music has been thought of as an entertaining decoration, a sort of padding, a conventional interpolation, or an interlude from worship. Erik Routley makes reference to "breaks for music"!

Consequently the people of the congregation, forgetting their primary responsibility to perform this music as their means of worship, have been infected with the common disease of "spectatoritis" by which most of the music has been relegated to the organist, the minister of music, and the choirs. So just as the modern churchgoer during the week attends a ball game to watch the teams play, the theater to witness a drama, the concert hall to hear and enjoy a symphony, or just as he sits comfortably at home before a large color television to be regaled with all this and more, so on Sunday morning he sits in the comfortable pew to be sung to, prayed for, and preached at! The dismal result is a deplorable case of congregational "lock jaw"!

Music will achieve its true function as the people's response to God's word only when the pattern of worship as a balanced whole in the dialog between God and man is restored. This is not to be done by belittling what has been traditionally stressed—the downward movement of God in his word—but rather by supplying the counter-emphasis which has been lacking—the response of the people in the offering of corporate praise and prayer. Restoring such a balance will result in a renewed emphasis on the congregation's participation in concerted worship, in the involvement of the laity in the offering of praise, and in the consequent serious acceptance of responsibility on the part of the clergy and other leaders to train and equip the people for their musical responsibilities in worship.

The Congregation as Planners of Worship

Achieving congregational involvement can be approached in two ways. The people can be enlisted as planners for worship as well as active participants in worship. Involving laymen with the clergy in

worship planning can make much more meaningful their participation in worship doing.

Certainly no worship leader wants to have the order of worship put together by popular vote. This would simply be a pooling of ignorance. But if the laity are left completely passive in the process of changing and updating worship plans and procedures, they will very likely remain passive in living out the meaning of worship. A laity which is passive in relation to worship revision will inevitably remain passive in the world. Whatever they fail to be in worship, they will fail to be in mission, for the two are inextricably bound together.

Involvement of the people in preparing for the conduct of worship will help them empirically to learn theological meanings. The idea of the priesthood of all believers will come alive when worship is the people's work not only in the sense that they perform the action of worship but that they do the work of studying and planning for that action.

The Congregation as Participants in Worship

Many and varied are the opportunities for lay involvement in the actual work of worship. In Great Britain many of the churches in the free tradition have a very important person in the church secretary who is much more than that description implies in an American context. Usually one of the "pillars" of the church, he/she is a sort of moderator, administrator of church activities and lay leader of worship all in one. .

There is much to recommend the selecting and training of lay leaders for public worship. In a particular service he could function literally to call the congregation to worship. The lay leader's voice could be the first heard in the worship—a voice identified with the people, not the clergy or ministerial staff. He could stand before the people, possibly after coming directly from his pew, to make a brief statement of what the congregation is about to do. In just a minute or two, the leader could hold up just one aspect of what the church understands itself to be about in the service soon to begin.

Cutting right to the heart of the problem of pre-service noise and irreverence, this could rivet the attention of the people on the basic purpose of their worship, on the season of the church year, and/or on the specific theme of that particular service of worship. Then at the conclusion of the statement, he could engage in some symbolic act such as going to the minister and handing him the Bible, thus communicating how the whole church commissions the pastor to function

as the leader of this priesthood of believers and as the proclaimers of the gospel to and for them.

The lay leader could further represent the total laity of the congregation by being present at the conclusion of worship to stand beside those who may have presented themselves for church membership and/or stand by the pastor and other ministers at the doors offering a word of greeting to those leaving the sanctuary. In a real sense, this person serves as the "chairman" of the service with his presence both at the beginning and at the end of the worship. The pastor, the minister of music, and others provide the professional role of leadership to which they have been called by the church. But the worship belongs to the people; the laity is in charge.

The Congregation's Music

One of the enheartening new dimensions of church music sweeping many churches today is the renewed emphasis on the congregation's participation in the music, *beyond that of ordinary or conventional congregational singing of hymns*. This is vitally related to the concept of expanding the idea of *choir* to include the entire congregation. Hymn singing—the central and only indispensable form of church music—pertains not only to the congregation but to the choir. The first and foremost duty of the choir (which incidentally is made up of lay persons) is to sing *with* the congregation and not to sing *to* the congregation. The choir's first job is to help the congregation offer its song, to form a vocal nucleus to which the voices of all the laity can attach themselves and thus be encouraged and guided in singing.

Historically the choir is not *apart from* the congregation, but *a part of* the congregation given the special charge of leading out in the song of the church. It is significant that the word "choir" (*choros*) referred in the early church, not to a special group entrusted with certain musical responsibilities, but to the congregation itself. Early on a clericalizing tendency began to manifest itself and "chorus" or "choir" came to refer to the special priestly function in the liturgy—just as architecturally speaking, the choir became the reserved "priest-church" within the sanctuary—and it eventually became the equivalent of clergy (*clericus*). But if one goes back to original meanings, the congregation is the true choir and all music conceived in the light of this truth will focus attention on the musical participation of the laity. This may be fostered in a variety of ways:

1. Antiphonal singing of hymns

Many hymns and gospel songs are so constructed that the biblical

mode of *alternatim* singing is not only possible but suitable to their meaningful use.

a. Question-answer hymns and those with paradoxical structure may appropriately be sung antiphonally:

- “Peace, perfect peace”
- “Art thou weary, art thou languid?”
- “Ask ye what great thing I know”
- “I know not how that Bethlehem’s babe”
- “What child is this?”

b. Refrain-type hymns and those with obvious traits of parallel structure are suitable for singing back and forth:

- “Now, on land and sea descending”
- “All creatures of our God and King”
- “When morning gilds the skies”
- “For the beauty of the earth”
- “Jesus, Lover of my soul”

2. Responsorial singing

One of the oldest kinds of group music-making is responsive singing, i.e., in a worship context, the congregation’s responding to the solo singing of the leader. Most religious folk songs, gospel songs, and spirituals lend themselves to this treatment. Moreover this is the pattern in performing many contemporary settings of the psalms—those of Gelineau, for example—with their antiphons for repeated congregational response to the verses sung by soloists.

3. Congregational participation in performing anthems

The anthem need not be the exclusive province of the choir. After all the term “anthem” is an anglicized form of the above-mentioned “antiphon” and implies antiphonal singing. It is noteworthy that the first song of praise mentioned in the Bible—the Song of Moses at the Red Sea in Exodus 15—bears this antiphonal character. Moses and the men sang to the Lord but they were answered by Miriam and the women. All the Psalms are structured to be sung in this manner. The true anthem is an antiphon in which all the people join.

Many choral works for corporate worship are being composed today with provision for congregational participation. These range from the familiar hymn-anthems in which the people join the choir at climactic moments with the stanzas of hymns in unison while the choir and/or organ supplies harmony and/or counterpoint, all the way to the modern popular-type songs in which the people are given

simple lines of melody to be interjected at designated moments.

This involvement of the laity might mean that periodic rehearsals for them would be not only desirable but necessary in order to train them in the music to be performed. Such congregational rehearsals could take place immediately before the service in place of the prelude, as part of the preparation for the business of worship.

4. Relocating and/or dispersing the choir

The occasional moving of the choir from its usual front center position in many churches to a back or side balcony or simply to the rear of the sanctuary can dramatize its supportive role in congregational singing. An even more radical change could be the actual dispersing of the choir throughout the congregation to sing out as individuals and thus aid and encourage the more timid and inhibited to join in with freedom and enthusiasm.

5. Congregational singing of responses

No choir should do for a congregation what it may well do for itself. Simple prayer responses are within the musical reach of any congregation that sings hymns and gospel songs. Stanzas of familiar hymns can be used as what Erik Routley calls "liturgical epigrams" at various points in the worship such as the call to worship, the invocation, the response to scripture reading, the dedication of gifts, and the benediction. Appropriate lines from hymns or refrains can serve beautifully in these simple liturgical functions.

6. Congregational singing of choral or solo literature

Some congregations are able to become in truth a choir which with some rehearsal can sing together great pieces of choral or solo literature. Even without practice, works like Handel's Hallelujah from *Messiah*, Lutkin's, *The Lord bless you and keep you*, and Malotte's *The Lord's Prayer* are sung by entire congregations on occasion.

Other creative ways of involving the congregation musically will occur to the resourceful pastor and minister of music. Even more to the point, the people who catch a vision of their congregational responsibilities in musical worship will come forth with their own suggestions!

The great Danish thinker of the last century, Soren Kierkegaard has often been quoted with regard to his provocative comparison of corporate worship to the theater. Yet another reference to it in conclusion can serve to punctuate the essential importance of congregational involvement in worship.

Thinking of corporate worship in terms of the theater with its

three components: the audience, the actors, and the prompters working behind the scenes enabling the show to go on, what is one's usual conception of what goes on in our churches on Sunday? Many will agree that it is something like this: Sunday worship is a rather big show! The chief performers in this production are the preacher, the minister of music, the choir and the organist. The congregation is the audience.

This being the case, the actors feel obliged to perform well for the delight, approval, and entertainment of the people who sit passively, uninvolved, and often bored. The music is therefore to be liked or disliked by the people who, after all, are the consumers. The sermon is the main act and is to be tasted and criticized on similar grounds. And where is God in all this drama? If He is there at all, He is considered to be off in the wings somewhere, telling the actors what they should do, say, or sing. He certainly is not in clear evidence very often and many in the audience are never aware of His presence at all.

Too often this is how it is. Kierkegaard stabs us awake with his conception of how it should be. Worship is indeed a drama—a real life drama. In this drama the people of the congregation are the actors. They are the active participants in the work of worship—the liturgy (the script). The audience is God. He sees and hears the praise and prayers of the people. He looks into the hearts of the performers and discerns the motives of their service.

But how about the pastor, the minister of music, the organist and the choir? Why, they are simply prompters from the wings. Their role is to help and guide the congregation to do its work of worship well before God. They are fellow-worshippers ("player-coaches" rather than "star-players" if you please!) with the people, standing among them and seeking to aid, equip, enable, and inspire them in their encounter with God.

If something of this conception of public worship were ever taken seriously, it would revolutionize the worship—musical and non-musical—of many a church! It would truly put the responsibility for worship back where it has always belonged—with the people of the congregation, who would then gladly accept it, willingly plan for it, and joyfully say it, sing it, and do it together to the greater glory of almighty God.

Dr. Hugh T. McElrath, the author of this article, is head of the School of Church Music, Southern Baptist Theological Seminary, Louisville, Kentucky. This article is a condensation of a paper he presented at the recent Southern Baptist Music Conference. In more complete form it will appear in the 1974 issue of The Journal of the Southern Baptist Church Music Conference.

Christ, the Appletree

ELIZABETH LOCKWOOD AND LEONARD ELLINWOOD

A DELIGHTFUL BIT of early American verse came to light recently in connection with work on the *Dictionary of American Hymnology*. In Long Meter, it can be sung equally well with *Old Hundredth*, *Winchester New*, or *Wareham*; or any other tune in that meter which antedates 1790.

1. The Tree of life, my soul hath seen,
Laden with fruit, and always green
The trees of nature, fruitless be
Compar'd with Christ the appletree.
2. This beauty doth all things excel,
By faith I know, but ne'er can tell
The glory which I now can see,
In Jesus Christ the appletree.
3. For happiness I long have sought,
And pleasure dearly I have bought;
I miss'd for all, but now I see
'Tis found in Christ the appletree.
4. I'm weary'd with my former toil,
Here I shall set and rest a while;
Under the shadow I will be
Of Jesus Christ the appletree.
5. With great delight I'll make my stay,
There's none shall fright my soul away;
Among the sons of men I see,
There's none like Christ the appletree.
6. I'll sit and eat this fruit divine,
It cheers my heart like spirit'l wine;
And now this fruit is sweet to me,
That grows on Christ the appletree.
7. This fruit doth make my soul to thrive,
It keeps my dying faith alive;
Which makes my soul in haste to be
With Jesus Christ the appletree.

It traces back to Joshua Smith's *Divine Hymns, or Spiritual Songs; for the Use of Religious Assemblies and Private Christians*. The earliest notice of this is in an advertisement in Henry Ranlet's *New Hampshire Gazetteer* for April 23, 1791, published in Exeter,

N.H. Ranlet, who published the *Divine Hymns* advertised a "third edition" on October 14 that same year and stated that there were 32 new hymns added, to a total of 145. Currently, the earliest known copy is a fifth edition dated 1793, in the American Antiquarian Society's collections, where this text is the second hymn.

Joshua Smith, according to Sabin, *Bibliotheca Americana*, XX, 386-390, was a licensed (but not ordained) Baptist preacher who had considerable success as an evangelist from about 1791 until his death in 1795. He became a member of the Baptist Church in Brentwood (six miles west of Exeter, N.H.) on June 17, 1792. Samuel Sleeper, who assisted him in the compilation of the *Divine Hymns*, was also a member of this church. It is quite possible that either Smith or Sleeper was the author of "Christ, the appletree" although it remained anonymous throughout its history. Cummings, *Annals of Baptist Churches in N.H.* (1836) states that Smith was licensed in Deerfield, and labored for some time in Bow; he makes no mention of a connection with the Brentwood Church. Apart from these brief, conflicting notices, nothing else is known of Joshua Smith apart from the wide circulation of his popular collection.

Various catalogs list the following editions of the *Divine Hymns*:

- At Exeter: 5th-1793; 6th-1794; 8th-1801.
- At Norwich, Conn.: [1st]-1794; 2nd-1795; 8th-1797; 9th-1799; [10th]-1800; 11th-1803; 12th-1811.
- Portsmouth, N.H.: 1791, 1795, 1799, and 1801.
- Portland, Maine: 1803.
- Danbury, Conn.: 1806.
- New London, Conn.: 1796, 1797, 1800 (2 issues)
- Suffield, Conn.: "10th ed."-1805.
- Elizabeth-Town (printed in New City) 1800.
- Troy, N.Y.: "6th ed."-1803.
- Albany, N.Y.: "6th ed."-1804.
- Cooperstown, N.Y.: 1805.

The editions published in Norwich that have been located have "large additions and alterations by William Northup" who was ordained pastor of a Baptist Church in North Kingston, R.I., in 1782, and was still there in 1796. The editions published in Troy and Albany list Samson Occum as one of the compilers. Love's biography of Occum says that the original edition of the *Divine Hymns* was published at Portsmouth, 1784, but this is not supported elsewhere.

Like many collections of early campmeeting and revival literature, Smith's was essentially ephemeral. Not many copies have been preserved, although it was interesting to note that the Portsmouth 1801

and the Albany 1804 editions found their way into the British Museum catalog. If any readers of *The Hymn* know of the location of any copies or of other editions, the editor of *The Dictionary of American Hymnology* will welcome the information.

"Christ, the appletree" continued to be included in similar anthologies as late as 1834. Among others, it occurs in successive editions of the *Hymns, Original and Selected, for the Use of Christians* compiled by Elias Smith and Abner Jones for the General Convention of the Christian Church. From its native New England, it was reproduced as far south as Frederick-Town, Md., and Louisville, Ky. Its simple charm still appeals. It can be used in youth work today, or in almost any informal service.

Book Review

New Songs of Praise, published by the Baptist Press, Hong Kong.

A dream of many years stretching back to the China mainland, and the culmination of more than five years hard work was realized in the recent publication of a new Chinese hymnal, *New Songs of Praise*, by Baptist Press, Hong Kong. A completely new selection of 640 hymns made by a committee of three Chinese and two missionaries representing constituencies in Hong Kong, Taiwan, and Malaysia, features Asian hymns as well as the traditional well-loved Western hymns. The title based on Psalm 96:1, "I will sing unto the Lord a new song," also calls attention to more than a hundred favorites of the West and the Orient which appear in Chinese for the first time. This includes a beautiful hymn written by the first Asian convert baptised by William Carey, Krishna Pal, which was translated into Chinese from an English translation made by Joshua Marshman, a co-worker of Carey's.

With public worship as the main

purpose, all hymns included are suitable for congregational singing. Even though none is specifically for choir use, many of the hymns are also suitable for choirs and youth groups. The Chinese numerical notation appears above the staff to help those sing who do not read music. Having Chinese congregations all over the world in mind, most of the hymns will rhyme in more than one dialect, but at least in Mandarin. Even though careful attention was given to rhyme, it did not sacrifice easy comprehension and singability. Commonly used Chinese characters in Chinese word order as well as the rhythm of the text fitting the rhythm of the music enhances the beauty of the hymns and makes them much easier to sing.

Many worship aids suitable for the use of evangelical churches have been included, such as responsive readings, calls to worship, prayer responses, choral benedictions, as well as amens. Eleven indexes facilitate easy selection of hymns, some of which are: topical index, scripture text index (each hymn has an appropriate verse of scripture which

THE HYMN

points up the main message of the hymn); Chinese titles and first lines, English titles and first lines, and an index of tunes in numerical notation.

Extensive research was made on data of authors, composers, tune names, etc., and new information gleaned appears in this hymnal for the first time. This makes the book a valuable tool for seminary classes in hymnology and for church youth groups that are interested in the background of the hymns. In addition to indexes giving data on authors and composers, indexes of tunes arranged by tune names alphabetically and by meter are included. Work has already begun on a handbook giving interesting information about authors, composers, and hymn stories.

Enthusiastic response to the hymnal has been attested by the sales which have broken all records for Baptist Press publications. A month after the first printing came off the press, work on the second printing had begun. The *New Songs of Praise* is available at Baptist bookstores for NT \$65.00 per copy (or its equivalent, plus postage to foreign countries). The Baptist Press also hopes to issue an English edition for the use of English-speaking congregations in Asia. If you should be interested in the English edition, please contact Miss Fern Harrington, Box 427, Taipei. The quantity and quality will be affected by the number showing interest in such an edition.

—*Sybil Akins, Taipei, Taiwan,
Republic of China.*

ETERNAL SPIRIT OF THE LIVING CHRIST

(10.10.10.10.)

Suggested Tune: *Ellers*

I

Eternal Spirit of the living Christ,
I know not how to ask or what to say;
I only know my need, as deep as life,
And only you can teach me how to pray.

2

Come, pray in me the prayer I need this day;
Help me to see your purpose and your will—
Where I have failed, what I have done amiss;
Held in forgiving love, let me be still.

3

Come with the strength I lack, the vision clear
Of neighbor's need, of all humanity;
Fulfillment of my life in love outpoured;
My life in you, O Christ; your love in me.

—Frank von Christierson
Roseville, Calif.

O God, Wise Creator, Sustainer, and Guide

(II.II.II.II.)

I

O God, wise Creator, Sustainer, and Guide
Of planets, of nations, of continents wide:
We thank you for blessings your bounty bestowed
On lands that Earth's poor chose for freedom's abode.

II

We thank you for prairies, for mountains, for seas,
For wealth of your grain, for the fruit of your trees;
We thank you, O God, for abundance to share
So no child may hunger, no mother despair.

III

With fruits of your Spirit in man's wakened soul,
With fruits of your science revealing man's goal,
With saints and with prophets to lead us your way,
We thank you, O God, for new visions today.

IV

Upon this fair land, and upon every land,
May blessings be shared from your generous hand,
Till nations and races proclaim you their Lord,
And Earth, your new Eden, shall banish the sword.

Anonymous

(This may be sung as four stanzas to the tune of "How firm a Foundation"; or as two stanzas to an Irish Air "Moll Roon.")

Come Forth, Ye Men of Every Race and Nation!

Suggested tune: *Creation* (L. M. D.)

1.

Come forth, ye men of ev'ry race and nation!
We are making God's new world for all the sons of men;
Our hearts unite in daring expectation
For the matchless Lord of life doth tread this Earth again.
Behold, He comes as first He came
To write upon the hearts of men in words of living flame
His Spirit of heroic love,
That one redemptive purpose thru this age may move.

2.

Awake, O sons of privilege and power,
For the dispossessed of earth to God for justice cry!
Let eager hands restore their rightful dower,
Lest the clamour of our greed His Providence deny.
The last, the least, the lost are ours;
To their emancipation we devote our ardent powers.
While they are bound can we be free?
The knights of service choose the nobler liberty.

3.

We build a world of justice fired with love,
Where the common good inspires the deep concern of all;
Where Christly spirits through our markets move,
And all our councils own His Kingdom's sovereign call;
A world of truth, a world of good,
A world where beauty's symphony is crowned in brotherhood:
For this we live, for this we die,
And blending strength with Strength Divine we bring it nigh.

4.

Though ruthless power may wield its weapons gory
We hold ourselves for Thee all loyalties above.
Though storms of hate may rage in empty glory,
In the splendor of the Dawn we see Thy cross of love.
With healing rays it gleams afar,
And radiates its deathless hope from star to flaming star.
We march with Thee where martyrs trod,
Till all the sons of men become the sons of God.

—JAY HOLMES SMITH

American Missionary to India
(cir. 1944)

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